

FH Dfaalt

Dfaalt

Light *Light Italic*

Regular *Regular Italic*

Medium *Medium Italic*

Semi-Bold *Semi-Bold Italic*

Bold *Bold Italic*

Black *Black Italic*

Light

90 pt.

Kwadraatblad

Regular

90 pt.

Typomuseum

Medium

90 pt.

Rijksmuseum

Semi-Bold

90 pt.

Letterkundig

Bold

90 pt.

Nederlandse

Black

90 pt.

Graphic Unit

Light Italic

90 pt.

Typografische

Regular Italic

90 pt.

BauhausArch

Medium Italic

90 pt.

Internationale

Semi-Bold Italic

90 pt.

ZürcherKuns

Bold Italic

90 pt.

Architectuur

Black Italic

90 pt.

KoninklijkeA

Light

36 pt.

The posters of the Stedelijk Museum in Amsterdam are among the most iconic examples of Wim Crouwel's grid-based modernist approach in Dutch design history.

Regular

36 pt.

At the Schule für Gestaltung in Basel, the foundations of the Swiss Typographic Style were laid, enabling designers like Josef Müller-Brockmann and Armin Hofmann to create a truly universal language.

Medium

36 pt.

The Staatliches Bauhaus in Weimar and Dessau became the most influential school of European modernism, integrating typography, architecture, and design into a single coherent vision.

Semi-Bold

36 pt.

Gerard Unger's Dutch typefaces bridged the gap between readability and contemporary form, shaping the look of newspapers and public signage systems across Europe.

Bold

36 pt.

Total Design in Amsterdam established a new standard for corporate identity, working with clients such as Nederlandse Spoorwegen and PTT to define the face of Dutch modernism.

Black

36 pt.

The Lettergieterij Joh. Enschedé in Haarlem played a crucial role in Dutch printing history, producing typefaces and currency that connected tradition with innovation.

Thin

16 pt.

When Total Design was founded in Amsterdam in 1963 by Wim Crouwel, Ben Bos, Friso Kramer, and others, it introduced a completely new model of how design studios could function within a rapidly modernizing society. Their approach went far beyond creating isolated pieces of graphic design; instead, they envisioned identity systems that linked typography, architecture, urban planning, and communication into one coherent framework. The Dutch Post (PTT), Nederlandse Spoorwegen, and the Stedelijk Museum became laboratories for this vision, where grids, sans-serif typefaces, and rational layouts created clarity on a national scale. Yet Total Design was not only about strict order it was also about rethinking how people experienced information in everyday life, from train tickets to museum posters. Their work defined the professionalization of Dutch graphic design and ensured that the Netherlands would be seen internationally as a leader in systematic and functional communication design.

Regular

16 pt.

The Staatliches Bauhaus, established in Weimar in 1919 and later moved to Dessau and Berlin, became the most influential design school of the twentieth century by merging fine art, architecture, and applied design into one revolutionary vision. Teachers such as Walter Gropius, László Moholy-Nagy, and Herbert Bayer redefined typography as a discipline connected to clarity and universality rather than ornament. Bayer's proposal for a simplified, geometric alphabet and Moholy-Nagy's experiments with photography set the stage for a new relationship between image and type. Even after the Bauhaus was closed in 1933, its ideas spread across the world, influencing institutions like the Hochschule für Gestaltung Ulm and inspiring generations of designers in Germany and beyond. The Bauhaus showed that typography could embody both rational structure and experimental freedom, creating a legacy that continues to shape the way designers approach communication today.

Medium

16 pt.

In Basel, the Schule für Gestaltung became a cradle of the International Typographic Style, where teachers like Emil Ruder and Armin Hofmann emphasized precision, balance, and the power of the grid. Their pedagogy was not about style as fashion, but about training designers to understand typography as a universal tool of communication. Students learned to work with asymmetric layouts, bold photography, and systematic letterforms, always with the aim of enhancing legibility and clarity. The school attracted students from across the globe, who later spread these principles to New York, Tokyo, and beyond, making Basel a true international hub. The emphasis on grid systems, modularity, and typographic discipline established a methodology that is still central to design education. By combining rational order with aesthetic sensibility, the Basel school created a visual language that defined Swiss design and made it a benchmark for global communication design.

Semi-Bold

16 pt.

The Gerrit Rietveld Academie in Amsterdam stands as one of the most influential institutions in Dutch art and design education, embodying the spirit of its namesake, the De Stijl architect Gerrit Rietveld. In the 1960s and 1970s, the academy became a place where the ideas of Wim Crouwel, Dick Elffers, and later Gerard Unger shaped new generations of graphic designers. It encouraged experimentation with typography not only as a means of communication but also as a form of visual research. This balance between conceptual exploration and practical application gave Dutch design its characteristic edge simultaneously rational and inventive. By supporting both tradition and radical innovation, the Rietveld Academie created a context in which typography could evolve in dialogue with contemporary culture, making it a cornerstone of modern Dutch design education.

Bold

16 pt.

The Typografische Monatsblätter, published in Switzerland, became one of the most important journals in the history of graphic design. Especially from the 1950s to the 1980s, it served as a platform for designers such as Wolfgang Weingart, Karl Gerstner, and Hans Rudolf Bosshard to present new ideas about the grid, legibility, and typographic experimentation. What made the journal unique was its ability to document the transition from the strict International Typographic Style to more radical forms of design that embraced complexity and visual rhythm. Each issue was a space for dialogue, where essays and visual experiments expanded the boundaries of what typography could be. The Monatsblätter was not only a Swiss phenomenon but also a bridge between Dutch, German, and Swiss designers, making it a central publication in the international discourse on modernist typography.

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Light

Wim Crouwel's role in Dutch design cannot be overstated, as he combined the rational principles of modernism with a uniquely Dutch sensibility for clarity and order. His work for the Stedelijk Museum established a new standard for museum communication, with posters that relied on strict grids, modular typography, and an avoidance of unnecessary decoration. These were not simply design artifacts but cultural statements about how information should be organized in a modern society. In 1963, together with colleagues such as Friso Kramer and Ben Bos, he co-founded Total Design, which became the first multidisciplinary design office in the Netherlands, integrating corporate identity, signage, architecture, and communication into a unified system. Their work for Nederlandse Spoorwegen, PTT,

Regular

Gerard Unger's contribution to Dutch type design rests on his ability to merge rigorous functionality with a humanist touch that kept his typefaces warm, approachable, and highly legible. Unlike the purely geometric experiments of early modernists, Unger believed that type had to work within the messy reality of newspapers, road signage, and everyday reading environments. His Swift typeface, designed in the late 1970s, quickly became a standard for editorial design, while Gulliver, developed in the 1990s, was crafted to maximize legibility at extremely small sizes in compact newspapers. Unger's fonts were not abstract exercises but real tools responding to urgent communication needs, demonstrating how design can serve society while retaining beauty. His long teaching

Medium

The Bauhaus, founded in Weimar in 1919 by Walter Gropius, was revolutionary because it integrated art, craft, and technology into a single vision that shaped the twentieth century. Its emphasis on functionality, simplicity, and universality influenced not only architecture but also typography, as Herbert Bayer's Universal Alphabet sought to strip type of historical ornamentation in favor of clarity. Teachers such as László Moholy-Nagy encouraged experimentation with photography and layout, forging connections between text and image that became central to modern communication design. After its closure under the Nazis in 1933, Bauhaus ideas traveled globally, shaping design in America and beyond. In 1953, the Hochschule für Gestaltung Ulm revived the Bauhaus spirit but with a

9 pt.

and international corporations showcased how design could be both neutral and powerful, both systematic and flexible. Crouwel's controversial "New Alphabet" from 1967 revealed his ability to think beyond the present, anticipating digital technology decades before it was widespread. While it was never widely adopted in practice, it symbolized the visionary side of modernist design, demonstrating that experiments, even when impractical, could inspire generations. As an educator, Crouwel's teachings emphasized responsibility, consistency, and clarity, embedding a belief that typography is not about style alone but about building systems of communication. His influence is visible not only in Dutch design but also in how designers worldwide have embraced grids as a timeless framework for both print and digital environments, ensuring that

9 pt.

career at the Gerrit Rietveld Academie, the University of Reading, and institutions worldwide extended his influence, mentoring a new generation of designers who absorbed both his practical methods and his thoughtful philosophy. Beyond typefaces, his writings, including "While You're Reading," offered designers and readers alike insights into how the act of reading operates at cognitive and cultural levels. Unger's work proved that legibility is not fixed but situational, and that good design adapts to context without losing coherence. He left behind not just a catalogue of typefaces but a living tradition of design thinking, one that sees typography as a bridge between technology, culture, and human experience. His legacy demonstrates that even in an era dominated by screens and rapid information flow, the careful crafting of

9 pt.

new emphasis on systems, research, and semiotics. Led by figures like Max Bill, Otl Aicher, and Tomás Maldonado, Ulm rejected the purely artistic aspects of Bauhaus in favor of methodological rigor. Typography was studied scientifically, as a system of structuring information within increasingly complex societies. The Lufthansa identity program created at Ulm became a model for corporate visual communication, influencing countless companies. Ulm's design pedagogy combined rational thinking with social responsibility, ensuring that design was not just about form but about ethics, usability, and clarity. Together, Bauhaus and Ulm form the intellectual backbone of German design modernism, demonstrating how ideas born in early twentieth-century Europe still underpin contemporary visual communication practices across the

Semi-Bold

Switzerland in the mid-twentieth century became the epicenter of a new design philosophy that sought to reduce visual communication to its clearest possible form. Known as the International Typographic Style, or Swiss Style, it was defined by asymmetric layouts, the systematic use of grids, and a preference for sans-serif typefaces that carried no historical baggage. Designers such as Josef Müller-Brockmann in Zurich, Emil Ruder and Armin Hofmann in Basel, and Karl Gerstner in Zürich pushed for neutrality and universality, believing that design should communicate information without distraction or unnecessary ornament. Their posters, books, and educational materials spread far beyond Switzerland, influencing design in the United States, Japan, and the Netherlands, and laying the

Bold

Karel Martens, one of the most distinctive figures in contemporary Dutch design, has continually challenged the boundaries between art and design, function and play. His early work in book and magazine design demonstrated a mastery of grids, but unlike the rigid systems of his predecessors, Martens treated grids as frameworks for improvisation rather than cages. His famous monoprints, made with found objects and letterpress, introduced texture, rhythm, and individuality into design, creating works that are simultaneously systematic and deeply personal. In book projects, Martens often blurred the line between editorial clarity and visual experiment, producing publications that were both functional reading tools and aesthetic objects. As co-founder

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groundwork for a truly global design language. Central to this style was the typeface Helvetica, designed in 1957 by Max Miedinger and Eduard Hoffmann at the Haas Type Foundry. Adopted by corporations like Lufthansa, American Airlines, and Panasonic, and by countless municipal transport systems including the New York City Subway, Helvetica became a symbol of modern neutrality, paradoxically turning into one of the most recognizable cultural icons of the century. The Swiss Style proved that rigorous order could achieve international appeal, shaping the way information is displayed in airports, train stations, and corporate environments. Its clarity, simplicity, and balance remain a benchmark, and even in digital user interfaces, the legacy of Swiss modernism continues to guide designers who seek

9 pt.

of the Werkplaats Typografie in Arnhem, he created an educational environment that became a laboratory for new forms of typography and publishing, attracting students from across Europe and beyond. His pedagogy emphasized risk-taking, curiosity, and a hands-on approach to materials, encouraging designers to rethink conventions and redefine what counts as legibility. Through his teaching, exhibitions, and publications, Martens has made a profound impact on how typography is perceived, proving that even within a modernist tradition focused on clarity, there is room for intuition, imperfection, and play. He embodies the Dutch spirit of experimentation: grounded in order yet constantly reimagining it, ensuring that the legacy of modernism remains open, alive, and adaptable to contemporary practice.

9 pt.

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Standard

Total

Alternate a
ss.01

Total

Standard

Bau

Alternate a
ss.02

Bau

Standard

Unger

Alternate g
ss.03

Unger

Standard

Type

Alternate y
ss.04

Type

Standard

1740

Alternate
0, 1, 4, 7

1740

About Typografis-

Typografische is an independent type foundry based in Istanbul, founded by Fatih Hardal in 2020. We design contemporary typefaces that merge graphic and type design, offering both functional and expressive typographic solutions. Our philosophy is built on precision, clarity, and innovation.

Each typeface we create reflects meticulous craftsmanship and a deep understanding of both historical and contemporary letterforms. We believe that typography is more than just letters; it is a tool that shapes visual culture, communication, and identity.

Our retail catalog features a diverse range of typefaces, from text-optimized fonts for digital and print applications to striking

display styles. All our fonts support extensive Latin character sets and are designed to meet the needs of designers, brands, and institutions worldwide.

In addition to collaborating with leading global companies such as Adidas, Apple, Adobe, Grammy and Nike, we have contributed to city branding projects. Our custom type design services span corporate identity systems, editorial design, and digital platforms, ensuring that typography remains an integral part of brand expression. Typografische continues to push the boundaries of type design, delivering high-quality and innovative fonts for modern communication. Explore our type library and trial versions in the 'Trials' section or contact us to discuss custom collaborations tailored to your needs

Information

FH Dfaalt

Designer: Fatih Hardal

Producer: Typografische Type Foundry

Release Date: 2025

Version: 1.00

Styles Included in Complete Family

FH Dfaalt Thin	Thin Italic
FH Dfaalt Light	Light Italic
FH Dfaalt Regular	Regular Italic
FH Dfaalt Medium	Medium Italic
FH Dfaalt Semi Bold	Semi Bold Italic
FH Dfaalt Bold	Bold Italic
FH Dfaalt Black	Black Italic

Webfont Licences

Webfonts are available as self hosting licenses. You will receive WOFF2 file for hosting fonts on your server. Costs depend on monthly page views.

Supported Languages

Afrikaans, Albanian, Arapaho, Alsatian, Aragonese, Aromanian, Arrernte, Asturian, Asu, Aymara, Basque, Belarusian (Iacinka), Bislama, Bemba-lang., Bena, Bokmål, Bosnian, Breton, Catalan, Cebuano, Chamorro, Cheyenne, Cimbrian, Corsican, Chichewa (nyanja), Croatian, Czech, Danish, Demo, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, French (creole), Frisian, Fijian, Friulian, Galician, German, Genoese, Gilbertese, Greenlandic, Gusii-lang., Hungarian, Haitian (creole), Hawaiian, Hiligaynon, Hmong, Hopi, Icelandic, Italian, Ibanag, Iloko (Ilokano), Indonesian, Interglossa (glosa), Interlingua, Irish (Gaelic), Istro-Romanian, Jerriais, Kashubian, Kurdish (Kurmanji), Latinbasic, Latvian, Lithuanian, Ladin, Lojban, Lombard, Low (Saxon), Luxembourgish, Malagasy, Makonde, Maltese, Malay (Latinized), Manx, Māori, Megleno (Romanian), Mohawk, Morisyen, Norwegian, Nahuatl, Norfolk (Pitcairnes), Northern (Sotho), North-Ndebele-lang., Occitan, Oromo, Pare, Polish, Portuguese, Pangasinan, Papiamentu, Piedmontese, Potawatomi, Quechua, Romanian, Rhaeto-Romance, Romansh, Rombo, Rotokas, Rukiga, Rundi, Rwa, Rwandan, Sami (Lule), Samoan, Serbian, Slovak, Slovenian, Spanish, Sardinian, Scots (Gaelic), Sena, Seychelles (creole), Shona, Sicilian, Somali, Soga, Southern (Ndebele), Southern (Sotho), Swahili, Swati (Swazi), Turkish, Tagalog (Filipino), Taita, Tahitian, Tausug, Teso, Tetum, Tok (Pisin), Tongan, Tswana, Turkmen (Latinized), Tuvaluan, Ubasic, Uyghur (Latinized), Volapuk, Veps, Votic (Latinized), Vunjo, Walliser German, Walloon, Warlpiri, Xhosa, Yapeese, Zulu

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